

BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER NINETEEN THIRTY-SIX



"OUTDOOR CAFÉ AT NIGHT," PAINTING BY VINCENT VAN GOGH, NETHERLANDISH, 1853-1890, THE KRÖLLER-MÜLLER FOUNDATION, WASSENAAR, HOLLAND. INCLUDED IN THE GREAT EXHIBITION OF THE MASTER'S WORK NOW ON VIEW THROUGH THE COURTESY OF THE MUSEUM OF MODERN ART, NEW YORK

VOLUME XXX

NUMBER 5

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I.

THE VAN GOGH EXHIBITION

UNTIL September 23, Chicago will have the opportunity to enjoy the great collection of paintings and drawings by Vincent van Gogh assembled last season by The Museum of Modern Art, New York, and shown with overwhelming success at a number of American museums. Up to now over 640,000 people have seen the exhibition and the fame of van Gogh, through the medium of his art, his letters and his biographies must have reached millions more in the United States.

The Dutch modernist was not unknown to Chicago. Since 1926 The Art Institute of Chicago has owned four of his works, included in the magnificent Helen Birch Bartlett Memorial. Among these is the commanding portrait of Madame Roulin, "La Berceuse" (particularly instructive to compare with another version in the loan exhibit) and perhaps the one most noted work of the artist, "Van Gogh's Bedroom at Arles." In 1932 the Institute received the blazing canvas, "Sunny Midi," as part of the splendid gift of Mrs. L. L. Coburn and in 1933 a group of superb canvases by the painter made one of the sensations in the Century of Progress Exhibition.

The present survey, recruited mostly from the Kröller-Müller Collection in Wassenaar, Holland, has the advantage of giving us a full length version of the artist's evolution. We see for the first time in America the dark, powerfully conceived canvases and strong drawings of the Dutch period, which, except in the land of his birth, have been hitherto undervalued. The "Peasant Woman with White Cap," a study for his first great painting "The Potato Eaters," not only has the vivid reality of certain Rembrandts, it and other contemporary works show us that even in these tonal conceptions the artist possessed a feeling for color and expressive draughtsmanship which are later to develop into the more characteristic and brilliant canvases of Arles and Saint-Rémy.

The Paris interlude, beginning with "Montmartre" (Birch-Bartlett Collection)—a painting which still shows Vincent's connection with Mauve and the Dutch School—is well suggested, while the "Restaurant Interior" with its dappled spots of color and its more lyric and intimate feeling displays the artist's lesson learned from the Impressionists and particularly from men like Signac and Seurat who were attempting to introduce a classic order into the gayer improvisations of Monet and Sisley. In Arles, where van Gogh's art reaches a new intensity, a series of masterpieces resulted, among them the "Bedroom" (Birch-Bartlett), the sun-struck "Haystacks," "Sunflowers," and the remarkable landscape, "Outdoor Café at Night." In Saint-Rémy, the cypress symbol gains in expressive power as several drawings and two canvases show and there Vincent painted those wide tilting fields, those tortuous ravines and twisting olive orchards, which, not only in their haunting color but amazing rhythms link him decisively with art today.

Never before in America has so representative a group of the artist's drawings been shown. The early crayon drawings have vigor and breadth but they lack the emotional vehemence and tremendous freedom of the later examples. Someone has said that to know van Gogh you must know him in three roles, as a painter, as a draughtsman and as a letter writer. His drawing, while intimately bound up with his painting, is not dependent upon it, and he clearly emerges as one of the greatest draughtsmen of his century.

As a whole the exhibition might be taken to prove a number of things. First, here is convincing proof that those writers who have thoughtlessly concentrated on van Gogh's "madness" have not taken into account the "normality" of his achievement. Second, we see, in the course of nine short years, a remarkable development paralleled in the case of other great artists only in a full lifetime. Third, here is an art, so original, so sincere, so highly charged with visual "electricity" that it seems, half a century after its creation, as though done only today. Fourth, the whole history of van Gogh's neglect in his own day and later popularity once again points the moral that the modern genius is apt to be decades ahead of his time, and argues for more humility and understanding on the part of contemporaries when they are first faced with creative experiments. There are other observations on the exhibit which might be made but if the public which is thronging the galleries and which seems, day by day, more excited by what it finds, comprehends this side of the story, the exhibition of van Gogh will have played its part in the artistic education of the United States.

"VERDURE DE BOCAGES ET DE BÊTES SAUVAGES"

("cool and shady nooks and wild animals")

A VERY interesting and important verdure tapestry of large multi-color flowers mingled with birds and animals has recently been installed in Gallery H-3, of the Decorative Arts department, the gift of The Antiquarian Society. It was made in what may be designated as the Golden Age of tapestry, the last half of the fifteenth century and the first quarter of the sixteenth, and is identifiable as the work of Tournai weavers, about 1520.

Among the most original and beautiful of the Gothic tapestries are the verdures which, in method and character, are entirely different from the Renaissance and later examples. They are not copies of pictures, but a pure expression of the weavers' art and made concurrently and of the same quality as the figure tapestries of the period.

In the opening years of the sixteenth century tapestries of foliage and animals were much in favor. Strange conventional plants were introduced, with heavily serrated leaves (remote descendants of the acanthus crossed with the thistle) covering the whole surface and mingling profusely with

exotic flowers and fruits.

The principal feature of the design in our tapestry is the dentate foliage which practically covers the whole surface. Stems of the vine and huge polychrome flowers having exaggerated pistils and stamens, as well as the fantastic pomegranate designs so characteristic of the Netherlands, are interwoven among the trees, partly concealing a large number of wild animals and birds, forty creatures in all. Of the twenty-three birds, one can identify a dove, four jays, two eaglets, two ducks, two robins, one owl, two woodcocks, two falcons, four pheasants and two peacocks. The animals are: one dog, one fawn, six does, five stags, two lynxes, two foxes, and two lions, and one griffon, a fabulous and imaginary creature having the head, front wings and hooked beak of an eagle with the body and hindquarters of a lion. This animal was

supposed to watch over hidden treasure, a vigilant and repellent guardian. It is incorporated in the lower left section of our tapestry in the popular coat of arms of the City of Cologne: the upholders of the shield, a lion to right and a griffon to left, only



DETAIL OF VERDURE TAPESTRY SHOWING THE ARMS OF COLOGNE. WOVEN AT TOURNAI (NOW BELGIUM), C. 1520. GIFT OF THE ANTIQUARIAN SOCIETY

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the bearings themselves being omitted. Typical of the period is the narrow border of fruits, flowers and leaf scrollings, with an urn of apples in each corner.

As an instance of the popularity of verdure tapestries, the following data may prove interesting. Early in the sixteenth century, tapestry collections were very popular, and Henry VIII, to live up to his high position as King of England, felt he must possess one. This inartistic monarch seized tapestries whenever possible or bought them cheaply in the open market until at his death in 1547, he had 2,560 pieces, 600 of them verdure from Tournai.

The inventory of property belonging to Charlotte d'Albert, Duchess of Valentinois and widow of Cesare Borgia, dated in the first year of the sixteenth century, lists more than sixty pieces of Felletin tapestries with foliage and animals.

While it is true that quantities of verdure were produced in the moment of supremacy of the numerous weaving centers, it is somewhat surprising to find how few have survived and that our tapestry is almost unique. So far the only other piece that exactly matches the one in the Art Institute was in the collection of the late Marczell de Nemes, sold in Amsterdam in 1928. It was doubtless a smaller piece of the same series and proves that these tapestries were part of a set.

In the Hopital Civil, Reims, and in the Schütz collection are pieces evidently made by the same atelier. The animals are identically drawn but the foliate section is quite different in composition.

BESSIE BENNETT

CONCERT ANNOUNCEMENT

UNFORTUNATELY the response to the Wednesday Concerts sponsored by the leading music schools of Chicago has not proved sufficient to continue them in the fall season. The concerts in this series after the one for September 16 (Columbia School of Music) which will be given in Fullerton Hall at 2:30, have therefore been cancelled.

MUSEUM MECHANICS

AN ART museum is a complicated place. Very few even of the Institute's Members know that we have skilled mechanics in well-organized shops constantly at work on Institute equipment. We have our own carpenters, cabinet-makers, electricians, steam fitters and painters, and can construct almost any needed piece of equipment. Among the most skilled members of the Institute force are the gallery and shipping room men. Great care and experience is necessary in their activities because through their hands must pass priceless works of art, some of them extremely fragile, and it is they who handle all the paintings and sculpture consigned for current exhibitions. These objects have to be unpacked and repacked with the greatest care, and as promptly as possible.

Many people believe that the pictures shown in exhibitions are the personal selection of the staff of the Art Institute, and represent everything in art that they consider fine, noble and beautiful,—in other words, that every current exhibition reflects the personal taste either of the Director or the Board of Trustees or both. It is often said, "Why should the Art Institute show anything that is not of the best? How are we to know what is good if we can't be sure that everything in the Art Institute is the very best?"

These are reasonable questions and have an equally reasonable answer. Only a very small proportion of the Institute's gallery space is given up to current exhibitions. In all the other galleries are the best things the Institute possesses,—paintings, sculpture, ceramics, textiles, and other arts of the finest quality. These are, most of them, on permanent exhibition. The officers and Trustees of the Institute feel that the permanent exhibits represent their considered judgment as to what is good in the field of art, and are willing to be judged by these. Against these permanent exhibitions are the constantly changing shows of con-

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VERDURE TAPESTRY WOVEN AT TOURNAI, c. 1520. GIFT OF THE ANTIQUARIAN SOCIETY

temporary work. Some is good, some may not be. Who is competent to judge? Many of the pictures that make the Institute famous were anything but popular in their own day.

The Trustees believe that their bringing of a great variety of contemporary work to Chicago is of distinct educational value, exactly comparable to the inclusion of ultra-modern music in the programs of the Chicago Symphony. The public has read about the work of the composers and the artists and knows what other people think, but actual contact with the works themselves is essential for forming one's own opinion whether favorable or unfavorable.

It might be of interest to learn how an ordinary exhibition such as the annual exhibit by Chicago artists or the International water color show is managed. Entry blanks are mailed two months in advance by exhibitors, and carefully checked with the exhibits as they are received and unpacked. The paintings are stored in racks, and their cases in a box storage, until the jury is ready to meet.

Our juries vote by electricity. Each member holds a push button on a wire attached to an electric bell indicator. When a button is pressed a white signal appears on the board. The chairman of the jury, always elected by the jurors themselves, holds an extra button which resets the indicator after each vote. Thus all voting is anonymous, though there is always free discussion.

The pictures are put on a stand in front of the jury one by one and removed as soon as the vote is completed. There are three classifications, the accepted, the doubtful, and the rejected. The jury consists usually of five members. Three votes accept a picture, two votes put it in the doubtful class, and it is rejected if no more than one vote is received. The "doubtful" pictures are passed before the jury a second time, and are accepted or rejected according to whether they receive three votes or less.

While the exhibition is on view the rejected pictures are repacked and shipped to the artists. That brings up the question of the proportion of rejected pictures.

It is not possible to hang more than 250 to 300 medium sized pictures to advantage in the ten galleries devoted to temporary exhibitions. Often from 1500 to 1800 pictures are submitted which means that only about one out of five can be shown. Of course that results in four times as many rejected as accepted pictures, and that will explain a large part of the criticism of the present jury system which is in vogue in most museums. It should be remembered however that all those who submit their work know that only a small proportion can be accepted and they should also realize that the submission of their work constitutes an acceptance of the conditions.

It is claimed that artists make the least prejudiced of jurors. The same is claimed for art historians, for collectors, for laymen. We have tried them all, and according to the public reaction there is little to choose between them. It is inevitable that any system which rejects a large majority of the work submitted will be unpopular, and yet the limits of space make this imperative.

The Trustees try to get as well-balanced a jury as possible, attempting to have different types of opinion represented, but it is a museum axiom that one can never even guess how a juror will vote, for he often functions quite differently in his official capacity than he does in private life.

There does not seem to be any half way stand between a jury show and a no-jury show, and experience seems to indicate that a far larger amount of immature work and a smaller proportion of works of merit appear in the no-jury show than in the other type. Therefore, until some better way has been devised, the Art Institute prefers to retain the jury system.

CHARLES FABENS KELLEY



"SUNFLOWERS" BY VAN GOGH. LENT BY THE KRÖLLER-MÜLLER FOUNDATION, WASSENAAR, HOLLAND, TO THE EXHIBIT NOW ON VIEW THROUGH THE COURTESY OF THE MUSEUM OF MODERN ART, NEW YORK

BOOKS ABOUT VAN GOGH

THOSE who wish a bird's eye view of van Gogh's life will find, in the well illustrated monograph by Walter Pach¹, the character and art of the master discussed with discerning enthusiasm. He writes:

"Despite a pronounced manner, which is easily recognized as belonging to the latter nineteenth century, despite an evident interest in searching out the relationship between color and light—a search that was particularly engrossing for the painters of his generation, he is seen to be one of those major artists, whom Renoir spoke of as passing beyond the frontiers of the country where they happen to have been born.

"This last consideration gives to van Gogh a very timely interest in the America of our day, when people are talking of a national or even local art."

The illustrated Exhibition Catalogue issued by the Museum of Modern Art² is in itself a guide which admirers of van Gogh will desire to own. The extracts

from his letters are well arranged to give a vivid impression of his personality and his views on art. Illuminating comments from these letters accompany the notes on items shown in the exhibition.

The Letters themselves will prove of absorbing interest. To the understanding and perseverance of Theo's remarkable wife, Madame van Gogh-Bonger, the world owes the extraordinary correspondence. Her enthusiasm made possible the exhibition of van Gogh's work after his death. She also arranged the letters in chronological order for the first edition in 1914. At the time of her death in 1925, she had nearly completed their translation into English.³

In addition to the three volumes of Letters to his brother Theo, there are the forty-one letters written by Theo to Vincent.⁴

Meier-Graefe's Biography⁵ has appeared in three editions with various changes. He introduces it as "The story of a man who

was what you call an artist, a description that may mean anything. In this case it means a drama, a queer eventful history full of strange happenings." . . . "It came to an end only a generation ago, although it seems as remote as the legend of St. George and the Dragon." . . . Having begun to read this interpretation of the artist, one is impelled to follow it to the end.

Colin's *Van Gogh*⁶ is a sympathetic account, which emphasizes the facts of his life and relations with his brother and acquaintances.

Other books on van Gogh and discussions of his work by Cocquiot, Piérard, and Duret will be found in the Ryerson Library, also the four volume Catalogue Raisonné by de La Faille. E. A.

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5. Gogh, Theo van. *Lettres à son frère Vincent*. Amsterdam, 1932.
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GOODMAN THEATRE

DEAR MEMBER:
For some time past the Board of Trustees of the Art Institute, due to the increasing number of complaints which it has received, has realized that the method of distribution of tickets to the Goodman Theatre productions, which has up to this time been in force, has not been satisfactory to the membership as a whole.

A Committee of the Board have been giving careful consideration to the matter and, as a result of the Committee's report, it has been decided to discontinue all free tickets for the 1936-37 season at the Goodman Theatre. Hereafter, *all seats will be reserved for all performances*, and Institute Members may obtain all the seats they wish

for themselves and their guests, for any performance, at the uniform rate of 30 cents. The charge to the public will remain as at present, \$1.00 per seat.

It is believed that this arrangement will be much more satisfactory to the membership of the Art Institute, and it is the hope of the Trustees that the attendance, as a result of this arrangement, will be greatly stimulated and that the membership as a whole will evidence a larger interest in the productions of the Goodman Theatre than it has under the present arrangement.

BOARD OF TRUSTEES OF THE ART INSTITUTE OF CHICAGO

The opening play of the Sixth Season of the Members' Series will be Sydney Howard's comedy, "The Late Christopher Bean" which will open on Monday October 5 and will play through Saturday, October 10, with a matinée on Thursday, October 8. Mail reservations will be accepted beginning September 15; the box office will be open for exchange on September 20, at which time reservations will also be accepted over the telephone. Directions for exchanging the coupons under the new system and sheets of coupons will be mailed three weeks before the opening night.

The other plays for the season will be chosen from the following list: Philip Barry "The Joyous Season," Anton Chekhov "Uncle Vanya," William Shakespeare "The Merry Wives of Windsor," Ferenc Molnar "The Swan," Maxwell Anderson "Queen Elizabeth," or "Mary of Scotland," Martinez Sierra "The Cradle Song," Luigi Chiarrelli "The Mask and the Face," Bernard Shaw "Heartbreak House," Sydney Howard "Lucky Sam MacCarver" and Molière "Tartuffe."

JAPANESE LECTURE

DR. JIRO HARADA of the Imperial Household Museum, Tokyo, will give a special lecture, free to Members, on "Japanese Art" at 4 P.M., October 8 in Fullerton Hall.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER, 1936

VOL. XXX, NO. 5

ANNOUNCEMENTS AND LECTURES

FALL PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

A. A CLINIC OF GOOD TASTE

MONDAYS 2:00 P.M. REPEATED 7:30 P.M. Fullerton Hall.

- SEPTEMBER 14—Room Interiors by van Gogh and Other Masters. 21—Lessons from Dutch and French Interiors. 28—Rearranging the Home for Winter.
- OCTOBER 5—New Ideas for the Living Room. 12—New Ideas for the Bedroom. 19—New Ideas for the Dining Room. 26—New Ideas for the Kitchen and Work Room.
- NOVEMBER 2—Entertaining at Home. 9—Life in the Japanese Home, Lucy Fletcher Brown. 16—The Thanksgiving Dinner Table. 23—Sculpture in the Home. 30—Pictures for the Home, How to Place Them.
- DECEMBER 7—Color in Our Backgrounds. 14—Decorating the Home for Christmas.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 7:30 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. September 14 through December 14.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

GEORGE BUEHR

TUESDAYS 12:15 NOON.

- SEPTEMBER 1—The van Gogh Exhibition. Mr. Watson. 8—The van Gogh Exhibition. Mr. Watson. 15—The van Gogh Exhibition. Mr. Watson. 22—The van Gogh Exhibition. 29—Van Gogh's Contemporaries.—The Birch Bartlett Collection.
- OCTOBER 6—Van Gogh's Ancestry—The Hutchinson Gallery. 13—Early American Paintings. 20—Contemporary American Painting. 27—Autumn and George Inness.
- NOVEMBER 3—Italian Primitives. 10—Flemish Primitives. 17—French Primitives. 24—Spanish Primitives.
- DECEMBER 1—Spanish Renaissance. 8—Flemish Renaissance. 15—Italian Renaissance.

D. ART PILGRIMAGES

THURSDAYS 2:00 P.M. REPEATED FRIDAYS 8:00 P.M. Fullerton Hall.

- SEPTEMBER 10, 11—Dutch Art—Rembrandt to van Gogh. 17, 18—Van Gogh and His Contemporaries. 24, 25—The Influence of van Gogh.
- OCTOBER 1, 2—The Mesotacs—Toltecs and Mayans. 8, 9—The Aztecs of Mexico. 15, 16—Spanish Art in Mexico. 22, 23—Contemporary Painters of Mexico. 29, 30—Mexican Villages.
- NOVEMBER 5, 6—Toledo and El Greco. 12, 13—The Art of William Blake. 19, 20—The Barbizon School and Its Influence. 26, 27—(Thanksgiving Holiday).
- DECEMBER 3, 4—Japan's Contribution. 10, 11—Sanity in Modern Art. 17, 18—The Painters of the Nativity.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Buehr. This class continues the work of the past years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. September 18 to December 18.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS

FRIDAYS 12:15 NOON, REPEATED 7:15 P.M.

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| SEPTEMBER | 4—The van Gogh Exhibition. 11—The van Gogh Exhibition. 18—The van Gogh Exhibition. 25—Prints One Should Know. |
| OCTOBER | 2—The Arts of Japan. 9—The Arts of China. 16—The Arts of Persia. 23—Forty-Seventh Annual Exhibition of American Painting and Sculpture. 30—Forty-Seventh Annual Exhibition of American Painting and Sculpture. |
| NOVEMBER | 6—Landscapes in The Forty-Seventh Annual Exhibition of American Painting and Sculpture. 13—Portraits in The Forty-Seventh Annual Exhibition of American Painting and Sculpture. 20—Modern Compositions in The Forty-Seventh Annual Exhibition of American Painting and Sculpture. 27—Thanksgiving Holiday. |
| DECEMBER | 4—My Ten Favorites in The Forty-Seventh Annual Exhibition of American Painting and Sculpture. 11—Color Symbolism Among Our Moderns. 18—Our Christmas Pictures. |

SPECIAL SUNDAY AFTERNOON LECTURES

BY DUDLEY CRAFTS WATSON

Free to Members. Public Admission Twenty-five Cents. 3:45 P.M. Fullerton Hall.

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| SEPTEMBER | 6—The van Gogh Exhibition. 13—Van Gogh and "Lust for Life." 20—Van Gogh and His France. 27—The Art and Life of Norway. |
| OCTOBER | 4—The Markets and Gardens of Mexico. 11—The Churches and Cities of Mexico. 18—From Arabia to Spain. 25—The Art and Life of Christian Spain. |

LECTURES ON ORIENTAL ART

IN RESPONSE to repeated requests doubtless inspired by the great Chinese Exhibition at the Royal Academy in London last winter, the Oriental Department will offer a series of eighteen illustrated lectures during the season of 1936-7. The arts of China, Japan and the Near East will be included. Tickets for the series of eighteen are \$10.00 and single admissions \$1.00 each, the proceeds to be added to the purchasing funds of the Oriental Department. The lectures will be given on Wednesday mornings at 10:30. The first one will be on November 4 and the last on April 7. The program for November and December, dealing with CHINA, follows:

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| NOVEMBER | 4—1. General Historical Background. 11—2. Bronzes. 18—3. Sculptures. 25—4. Painting. |
| DECEMBER | 2—5. Pottery. 9—6. Porcelain. 16—7. Textiles. |

THE GARFIELD PARK ART GALLERIES

THE Art Institute in coöperation with the Chicago Park District announces two new exhibitions in the Garfield Park Art Galleries in the Administration Building at 100 North Central Park Avenue and Washington Boulevard. From August 30 to October 20 "Modern French Posters" and opening October 25 a group of paintings belonging to the Municipal Art League. The galleries are open free every day from 1:00 to 5:00 P.M. and on Sundays and Wednesdays they are open continuously from 1:00 to 9:00 P.M.

A gallery tour is given by Miss Helen F. Mackenzie each Friday at 3:00 P.M.

RESTAURANT

The Cafeteria and Fountain, which serves beverages and light lunches, is open every day except Sunday from 9 to 5 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman. Members have 10% discount on ticket books.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:15 TO 2:05 P.M. Mr. Watson assisted by Mr. Buehr.

SEPTEMBER 26—Summer Sketches.

OCTOBER 3—Simple Lessons in Perspective (Demonstration). 10—Perspective by the Masters (Stereopticon). 17—Simple Lessons in Composition (Demonstration). 24—Compositions by the Masters (Stereopticon). 31—Simple Lessons in Still Life Painting (Demonstration).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays, 10:30 A.M., and Mondays 4:00 P.M., a twelve weeks term.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker. The following schedule will begin on September 28 and continue through December:

THE CURRENT EXHIBITIONS. MONDAYS at 11:00. Lectures in the galleries on the current exhibitions, supplemented by the permanent collections and illustrated lectures on various arts. Single lectures 45 cents. Course of 12 lectures \$4.50. Begins September 28.

THE ART INSTITUTE COLLECTIONS. MONDAYS at 6:30. Lectures in the galleries on the permanent collections and current exhibitions. Single lectures 35 cents. Course of 12 lectures \$3.50. Begins September 28.

THE ART VIEWPOINT. TUESDAYS 6:30 to 8:00. An approach to the understanding of the arts through the study and evaluation of certain masterpieces in various artistic expressions: architecture, painting, sculpture. Planned to develop the ability to perceive the principles of form, color, line and design, the course will consist of 12 lectures and analyses as a basis for the judgment of a work of art. Illustrated by slides and visits to the galleries. There will be opportunity for participation in a discussion of the ideas presented for those who wish it. For promotional credit consult Miss Parker. Single lectures 60 cents. Course of 12 lectures \$6.00. Begins September 29.

HALF-HOURS IN THE GALLERIES. WEDNESDAYS 12:15-12:45. Repeated 1:15-1:45. Short talks on the Institute collections offered at the noon hour for business people, and anyone else interested. Single talks 15 cents. Course of ten talks \$1.00. Begins September 30.

ADVENTURES IN THE ARTS—SECOND SERIES. THURSDAYS at 6:30. The Florence Dibell Bartlett Series of Lectures on various aspects of architecture, painting and sculpture, of old and modern times is offered with the intent of enhancing enjoyment and understanding of art. Intended primarily for those employed during the day. Free in Fullerton Hall. Begins October 1.

THE ART VIEWPOINT. FRIDAYS at 11:00. The same as the Tuesday evening course, given for those free to attend during the day. Single lectures 45 cents. Course of 12 lectures \$4.50. Begins October 2.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey. Also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

THE CHILDREN'S MUSEUM

MISS MACKENZIE'S talks for children will be resumed on October 3. These are given on Saturdays from 9:15 to 9:30 and are planned for children of eight years and over. The subjects for October are as follows:

OCTOBER 3—Dancing Figures in Art. 10—Musicians in Art. 17—Seasons of the Year. 24—Various Forms of Motion in Art. 31—The Peasant in Art.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesday, at 2:30 P.M. For Members and Students.

OCTOBER

- 6—Lecture: "Classicists of Tomorrow." William Lescaze, New York City. Mr. Lescaze will attempt to prove that the modern architecture of today will be the classic architecture of tomorrow; that what we call classic was the modern architecture of a past period.
- 13—Lecture: "The New American Arts." Louis Untermeyer, poet and critic. A suggestive account of the impulses which are revitalizing all the arts and making them American and native for the first time in our history.
- 20—Lecture: "Old American Homes and Their Furnishings." Dr. Wallace Nutting, collector and author. A second lecture by Dr. Nutting on "The Mahogany Era" will be given December 1.
- 27—Lecture-Demonstration: "Folk Dances of Slavonic Lands." Stella Marek Cushing, Upper Montclair, N. J. Mrs. Cushing will demonstrate, in costume, the varied characteristics of the folk dances of the Slavs, and the natural development of this mode of expression by the peasants.

EXHIBITIONS

- April 3-September 28—Italian Prints of the Fifteenth and Sixteenth Centuries. *Gallery 16.*
- June 3-October 25—Gifts of the Chicago Society of Etchers. *Galleries 13 and 14.*
- June 3-September 28—Etchings by Charles Meryon from the Clarence Buckingham Collection. *Galleries 18 and 18A.*
- July 1-October 25—Color Prints by Henri de Toulouse-Lautrec and his Friends. *Gallery 12.*
- July 15-October 31—Chinese Color Prints. Japanese Prints by Okumura Masanobu from the Clarence Buckingham Collection. *Galleries H9 and H4.*
- July 16-September 23—Exhibition of work by Seventeen Chicago Artists. Exhibition of Travel Sketches by Carl Werntz. Seventh International Salon of Photography under the Auspices of the Chicago Camera Club. *Galleries G55-G61.*
- August 26-September 23—Exhibition of Paintings and Drawings by Vincent van Gogh lent through the Museum of Modern Art, New York. *Galleries G52-G54.*
- October 1-January 30—Engravings by Martin Schongauer. *Gallery 16.*
- October 8-December 14—Objects from the Permanent Collection. *The Children's Museum.*
- October 22-December 6—The Forty-Seventh Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G60.*

FREE PARKING

Through special agreement with the Chicago Park District arrangement has been made for Members and patrons visiting the Art Institute on Sunday afternoons to park their cars *free* in the driveway in front of the Goodman Theatre. On Sundays the East Entrance to the Institute will be open and visitors may proceed directly from the parking space into Gunsaulus Hall, from which there is easy access to all parts of the museum.

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